

Cliff Richard

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SOME PEOPLE

Words and Music
by ALAN TARNEY



1. Some people they tease one another take



pride in them-selves keep - ing the oth - er one down well I'm



not like that at all.

F

Bbmaj7

2. Some people they hurt one an - oth - er they love to see
 3. Some people they use one an - oth - er so aim - less - ly

F

Dm7

hurt in the oth - er one's eyes well I'm not like that at all.
 not like lov - ers do well I'm not like that at all.

CHORUS

Gm7

Gm7/C

Ab

1.3. Some peo-ple are born -
 2. Some peo-ple they long -
 (a)-lone

Dbmaj7

for each oth - er they love to walk - hold - ing the oth - er - one's -
 for each oth - er they love to talk -

1.3. F

Bbmaj7

why. _____ (Oh _____)

Piano accompaniment: The right hand plays eighth-note chords (G major) over a bass line. The left hand provides harmonic support with sustained notes and eighth-note chords.

F

B♭maj7

To Coda ♦

(Ah _____ Ah _____)

F

B_bmaj7

why with a word un - spo - ken with a voice un - heard when a thought is

F

bro - ken by a ten - der word when a heart is moved when a heart is

B_bmaj7

D.S. al Coda

thrown the si - lence tells you you're — not a —

CODA

A_b

Some peo - ple are born — for each oth - er — they



love to walk — hold - ing the oth - er one. Some peo - ple they long —

(The vocal line consists of two staves. The top staff has a treble clef, a key signature of four flats, and a bassoon-like sound indicated by wavy lines under the notes. The bottom staff has a bass clef and a key signature of four flats.)



— for each oth-er — they love to talk — hold - ing the oth-er one. —

(The vocal line consists of two staves. The top staff has a treble clef, a key signature of four flats, and a bassoon-like sound indicated by wavy lines under the notes. The bottom staff has a bass clef and a key signature of four flats.)

2.



— Hold - ing the oth-er one. —

(The vocal line consists of two staves. The top staff has a treble clef, a key signature of one flat, and a bassoon-like sound indicated by wavy lines under the notes. The bottom staff has a bass clef and a key signature of one flat.)

F



— Hold - ing each-oth-er. —

(The vocal line consists of two staves. The top staff has a treble clef, a key signature of one flat, and a bassoon-like sound indicated by wavy lines under the notes. The bottom staff has a bass clef and a key signature of one flat.)

WIRED FOR SOUND

Words and Music by
B A ROBERTSON and ALAN TARNEY

Moderately

The sheet music consists of four staves of musical notation. The first two staves are in A♭ major (A♭ chord above the staff) and the last two are in G♭/A♭ major (G♭/A♭ chord above the staff). The lyrics are as follows:

Chorus:

- I like
- I was
- small speak - ers,
- small boy who
- I like
- don't like
- tall his
- speakers.
- If they've
- could not

Music wait **they're** **wir - ed** **for** **sound.**

Verses

music **they're** **wir - ed** **for** **sound.**

Walking a - round with a head -
In - to the car, — go to work.
I met a girl — and she told —
"I'm not a girl — you can put —

ful of mu - sic, **cas - sette** **in my pock - et,** **and I'm** **gon - na use** **it**
— and I'm cruis - in' **I nev - er think** **that I'll blow** **all my fus - es**
— me she loved - me, **I said you love** **me, then love** **means you must** **like**
on a stand - by, **I am a girl** **who de - mands** **that her love** **is**

G_b

ster - e - o out in the streets, you know.
traf - fic flows in - to the break - fast show.
what I like my mu - sic is dy - na-mite.
am - pli - fied switch - ing to ov - er-drive."

F_m

E_b

Oh wo -

E_b/D_b

1-3 2-4 C_m B_b_m

— wo wo — Oh oh

(Last time) She said

A_b Chorus A_b A_b/C E_b/D_b D_b C_m/D_b D_b

oh. Pow - er from the nee - dle to the

C_m/D_b D_b A_b A_b/C E_b/D_b D_b C_m/D_b D_b

plas - tic A. M. F. M. I feel so ec sta - tic

Cm D_bmaj7 Cm D_b E_b/D_b D_b

now, it's mus - ic I've found_ and I'm wir - ed for

A_b A_b sus4 To Coda ♫ A_b D. §. (with repeat) al Coda ♫ CODA A_b

sound.

A_b

I like small speak - ers, I like tall speak - ers.

G_b/A_b A_b (Repeat to Fade)

If they've mus - ic they're wir - ed for sound.

ALL I ASK OF YOU

Music by ANDREW LLOYD WEBBER
 Words by CHARLES HART
 Additional Words by RICHARD STILGOE

Moderately slow



D_b

*(a tempo)*

CLIFF No more talk of dark - ness, for - get these wide eyed fears; I'm
 you.)

CLIFF Let me be your shel - ter, let me be your light; you're



here, noth-ing can harm you, my words will warm and calm you.
 safe no - one will find you, your fears are far be - hind you.

3

P

b6

b7



SARAH Let me be your free - dom, let day - light dry your tears; I'm
All I want is free - dom, a world with no more night; and



here, with you, be - side you, to guard you and to guide you.
you al - ways be - side me, to hold me and to hide me. CLIFF Then

p

b6

b7



SARAH Say you love me ev - 'ry wak - ing mo - ment,
say you'll share with me one love, one life - time,
SARAH Say you share with me one love, one life - time,
you.)

d

D_b/F B_bm7 E_bm7 /A_b D_b B_bm7

turn my head with talk of summer-time...
let me lead you from your so-li-tude...
BOTH say the word and I will fol-low you...

Say you need me with you
Say you want me with you
Share each day with me, each

E_bm7 A_b 1.
To Coda D_b/F G_b D_b/A_b

rubato

now and al-ways,
here be-side you,
night, each morn-ing,

pro-mise me that all you say is true,

2.
E_bm7/A_b A_b6 E_bm7/A_b D_b/F G_b D_b/A_b

rall.

that's all I ask of an-y-where you go, let me go too,

that's all I ask of an-y-where you go, let me go too,

Ebm7/Ab

Ab6

Ebm7/Ab

CODA

rall.

that's all I ask of

SARAH say you love me;
CLIFF You know I do;

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Bbm7

a tempo

BOTH Love me, that's all I ask of you.

Ebm7

/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Gb

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

molto rall.

Love me, that's all I ask of you.

Words and Music by
TERRY BRITTEN and BRIAN ROBERTSON

Moderately

The musical score consists of eight staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. The time signature varies between common time and 2/4.

Chords:

- Staff 1: D7sus, D, D7sus, D
- Staff 2: C/D, D, C/D, D
- Staff 3: F, F/E, D(no 3rd), C
- Staff 4: D(no 3rd), F - D/A, D
- Staff 5: C/D, D, C/D, D

Lyrics:

Sor-ry to dis-turb you But I was in the neigh-bour-hood

a - bout a friend. I've her pic - ture could you take a look?

Oh, I ap-pre - ci - ate you're bu - sy and time's not your own.



F F/E D(no 3rd) C D(no 3rd) C

live here an - y - more. Car - rie used to room on the sec - ond floor.

You could al - ways ask at the corn-er store

Dm C Dm C Dm C Bbmaj7

Sor - ry that she left no for - ward-ing ad - dress that was known to me
Car - rie had a

C Ebmaj9 Fmaj9 Bb/C C/D C/A

2. Car - rie does - n't date with her own kind of fate, It's plain to see..

Dm C Dm C Ebmaj9 Fmaj7 Bb/C C/D Db/E

An-oth-er miss - ing per-son, One of ma-ny, we as - sume.
 The young wear their free - dom like cheap_per - fume.
 (It's use - less in - for - ma-tion) Re-turn-ing my call. (To help the sit - u -)

Chords indicated below the staves:

- D7sus D D7sus D
- C/D D C/D D F
- F/E D(no 3rd) C Dm
- C Bbmaj7 C

a - tion) They've noth-ing at all. You're just an - oth - er mes-sage on a pay phone

Bbmaj7 Am Bb C

wall. Car-rie does - n't live here an - y - more. Car - rie used to room on the sec - ond floor..

Dm C Dm C Dm C Bbmaj7

Sor - ry that she left no for - ward-ing ad - dress that was known to me..

C Ebmaj9 Fmaj9 Bb/C C/D C/A

Dm C Dm/C Dm

A musical score for a piano piece, featuring two staves: treble and bass. The lyrics are written below the notes. Chords are labeled under specific notes.

Chords:
 Bb maj7, Csus, C, Eb, F, Ab, Bb, Dm, Am, Dm, C, Dm, C, Bb maj7, C, Eb maj9, Fmaj9, Bb/C, C/D, Eb maj7, Dm

Car - rie does - n't live here an - y - more.
 Car - rie used to room on the sec - ond floor. Sor - ry that she
 left no for - ward-ing ad - dress. It's a mys-ter - y.

REMEMBER ME

Words and Music
by ALAN TARNEY

Moderately, with a strong beat

The sheet music consists of four staves. The top two staves are for piano, showing treble and bass clefs, 4/4 time, and key signatures of G major and C minor. The bottom two staves are for guitar, with chord boxes above them indicating G, Cm, G, and Cm. The lyrics "all you can feel is the rain fall-in! May-be" are written below the guitar staves. The music includes various dynamics like forte, piano, and sforzando, and performance instructions like "Moderately, with a strong beat" and "Late - ly".



you feel this world is to blame, You've been cry — in'.

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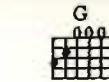
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you feel this world is to blame, You've been cry — in'.

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And you need some -one to lean-on.

Ev-er too far a-way,-

And if you'reever

Re-

G

C

To Coda

C

D

I am the one,

I am the one.

Re - mem-ber me

mem-ber me

I

am the one— who sees in your eyes.—

Re - mem-ber me,—

I

C

D

G

am the one— who sees in your eyes.—

A handwritten musical score for a vocal performance with guitar chords indicated above the staff. The score consists of four staves of music with lyrics. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef, and the fourth staff continues with a bass clef. The lyrics are as follows:

Re-mem-ber me, I am your guard-i-an an-gel
And I'll nev - er

let you fall. — And if you're ev-er, ev- er in fear or dan- ger,

I am the one; I am the one who — will turn,
mem-ber me Re - mem-ber me

turn all your dark-ness to light, In the morn- in'.

The score includes several guitar chords: D, C, G, C, D, G, C, G, Cm, G, Cm, and B^m.

You learn when you're too hard on your - self, You can call — me.

CODA

mem - ber me, — I am the one — who sees

in your eyes. — Re - mem - ber me, — I

Repeat to fade

am the one — who sees in your eyes. — Re-

D. 8th ar. Coda

TRUE LOVE WAYS

Words and Music by
NORMAN PETTY and BUDDY HOLLY

The musical score consists of eight staves of music. The top two staves show the piano's bass and treble clef parts, with three-note chords indicated by a brace and the number '3'. The vocal part begins on the third staff with the lyrics 'Just you know why' over a Bb chord. The fourth staff continues the vocal line with 'Why you and I' over Dm and Eb chords. The fifth staff concludes the first section with 'Will by and' over F7, followed by a repeat sign. The sixth staff starts with 'by— Know true love ways.' over Eb and Gm chords. The seventh staff continues with 'Some-times we'll sigh,' over C7, C9, and F7 chords. The eighth staff begins the second section with 'Some-times we'll cry' over Eb and F7 chords. The ninth staff concludes with 'And we'll know why, just you and I, Know true love' over Bb, Dm, Eb, F7, Bb, Gm, Cm, and F7 chords.

ways. Through-out the days Our true love ways

R.H. (3) (3) (3) (3) (3) (3) (3) (3)

Bb Eb Bb Ebm6 Bb

Will bring us joys to share with those who real - ly care, Some-times we'll

Db F C7 F F7

sigh, Some-times we'll cry, And we'll know why, just you and

Bb Eb F7 Bb Dm Eb F7 Bb Gm

I. Just you know ways.

1. 2.

I. know true... love... ways. Just you know ways.

R.H. (3) (3) (3) (3) (3) (3) (3) (3)

Cm F7 Bb Eb Bb Bb Eb Bb

DREAMIN'

Words and Music by
ALAN TARNEY and LEO SAYER

Medium beat

The sheet music consists of six staves of musical notation for voice and piano. The vocal part includes lyrics and chords indicated above the staff. The piano part provides harmonic support.

Chords:

- Staff 1: B-flat major (B-flat, D, F-sharp)
- Staff 2: B-flat major (B-flat, D, F-sharp)
- Staff 3: D-flat major (D-flat, F-sharp, A)
- Staff 4: G-flat major (G-flat, B-flat, E)
- Staff 5: G-flat major (G-flat, B-flat, E)
- Staff 6: G-flat major (G-flat, B-flat, E)

Lyrics:

Four o'clock, I've been walk - in' all - night, it's the time - I al - ways think - of - life.) Five o'clock, still walk - in' a round, I call you up, but you just bring me

you. down. If you could on - ly see through my eyes I guess you'd say I'm get - ting no - where

but then you'd know just what I'm go - in' through. but in my dreams you al - ways come a - round.

Fret

Here am I, I'm tak - ing a chance — in run - ning a - round with stars — in my
 Here am I, I'm tak - ing a chance — I'm walk - in' on air — fly - in' so

A

eyes.
high

B

Here I am, I'm look - ing for you, —
 Here am I, fac - in' the truth, — there's

Bmaj7

won-der-ing why — do I — I'll — ev - er make you mine. —

Csus4

so blue. —

C#

I'm

CHORUS D_b

G_b

dream-in', dream-in' of me — and you.

D_b

I'm dream - in',

G_b

dream-in' will see — me through.

D_b

Nev - er let an - y chan - ces — pass me by, —

D_{b/C_b}

G_b A Bsus₄ D_b A B D_b
 I'm gon-na dream you right in - to my life. yeah ... dream you right in-to my life. Dream-in',
 dream-in' will see - me through, wom-an, you'd bet - ter be-lieve that I'm - dream - in' - you in - to my
 in - to - my wom-an, you've got to be-lieve - me wo-man - oh
 wom-an - you've got to be-lieve - me wom - an I'll be - dream - in' - you
 in - to - my life. You've got to be-lieve - me wom - an - Fade on Rep.

GREEN LIGHT

Words and Music
by ALAN TARNEY

Moderate, heavy beat

Fm



E♭

F

E♭

F

Search-in' for a green light.

Look-in' for it all night.

E♭

B♭7

E♭

F

Us-ing all my keen sight

Search-in' for a green light.

E♭

F

E♭

F

From just this side of mid-night,

Till dawn breaks into day-light.

Eb Bb7 Eb

Keep-in' my-self — out of sight

Search-in' for a

[2nd time, instrumental 8 bars]

green light.

Well I've heard the stor-y be-fore—

But that won't stop me search — in!

It's been so long since s...

gave me a sign,—

A sign to stop my head turn — ing.

B_b E_b F

But all I have — are — just your own memories,

B_b E_b C₇

But you know ba - by, ba - by that's mine, — 'Cause I'm spend-in' all — of my time —

E_b 1 2 E_b

she — Search-in' for a — Search-in' for a

F E_b F E_b Repeat to fade

green light From just this side of mid - night. Search-in' for a

SHE MEANS NOTHING TO ME

Words and Music
by JOHN DAVID

The sheet music consists of eight staves of musical notation. The top staff features a treble clef, a key signature of four sharps, and a common time signature. It includes a vocal line and a guitar part with chord boxes above the staff. The lyrics are integrated into the vocal line. The subsequent staves follow a similar structure, alternating between treble and bass clefs, and continuing the musical pattern. The lyrics described in the text are present in the vocal parts of these staves.

Chords indicated in the guitar parts:

- Staff 1: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 2: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 3: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 4: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 5: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 6: B, A, E, B, A, E, B, A, E, B, A, E
- Staff 7: F#, E, B, F#, E, B, A, E, B, A, E
- Staff 8: F#, E, B, F#, E, B, A, E, B, A, E

Lyrics from the music:

- Staff 1: well here she
- Staff 2: I'm on the
- Staff 3: comes now
- Staff 4: oh oh
- Staff 5: just pre-
- Staff 6: run now
- Staff 7: pre - ten - ding
- Staff 8: ten - ding that I don't see her just to

teach her, but dar - lin' how much

long - er can I keep on liv - ing this lie

CHORUS

She means no-thing to me, she means no-thing to me

I'm still as free as a bird don't care what you heard a - bout me, she means

no-thing to me, no more

VERSE 2: Oh, oh, she's my world
 Oh, oh, oh, not just some girl
 Harder, it's getting harder
 To fool anyone. Not just her
 But I act like a man she'd expect me to
 No tears, win her respect.

Who am I fool - ing if I can't fool me?
 Who be - lieves what their eyes
 don't see?
 But I keep on lie - ing

CHORUS: She means nothing to me, she don't
 G#m / E / F# She means nothing to me
 / B // G#m / I'm still as free as a bird, don't care
 E / F# / G#m What you heard about me
 F# / E / B / She means nothing to me, no more.
 A / E / B / A
 / E / B / A / B

INSTR: (Gtr solo – E / C#m / G#m / F# / E / C#m / G#m / D)

All my dreams are de-pend-ing on her and how good I'm pre-tend-ing that

CHORUS: (Repeat) – Fade

DADDY'S HOME

Words and Music by
JAMES SHEPPARD and WILLIAM MILLER

Very slow

The sheet music consists of eight staves of musical notation. The top two staves are for the piano, showing bass and treble clef parts with dynamics like *mp*. The vocal part begins on the third staff with lyrics "You're my love, — you're my an - gel, — you're the girl — of my dreams." Below the vocal line are four chords: Eb, Cm, Fm7, and Bb7. The fourth staff continues with "I'd like to thank you — for wait - ing — pa-tient-ly." and ends with "Dad - dy's Home," above chords Eb and Cm. The fifth staff begins with "Dad - dy's Home to stay." The sixth staff starts with "How I wait - ed for_ this mo-ment to—" above chords Fm7 and Bb7. The seventh staff concludes with "Cm" above chords Eb and Cm.

be by your side! Your best friend's a-round and told me_ you had tear - drops_ in your eyes.

Fm7 Bb7 Eb Cm Fm7 Bb7

Dad-dy's Home, Dad-dy's Home to stay.

Eb Cm Fm7 Bb7 Eb E

It was - n't on a Sun-day, Mon-day and Tues-day went by. It

Eb E^b7 A^b B^b7 Eb

was-n't_ on a Tues-day_ af-ter - noon. All I could do was cry, But I made a prom - ise_ that you

Fm7 Bb7 Eb Ab Bb7

trea - sure, I made it all back to you. How I
 Eb G7 Cm F7 Bb7

wait-ed for this mo-ment to be by your side! Your best friend's a-round and told me you had
 Eb Cm Fm7 Bb7 Eb Cm

tear - drops in your eyes. Dad - dy's Home, Dad - dy's Home to
 Fm7 Bb7 Eb Cm Fm7 Bb7

I. stay. 2. You're my stay.

Eb E Fm Bb7 Eb E Eb6

Moderately

1. She wears her hair real wild,— her nails are ooz-ing with charm, got a per-fect - ly filed.— girl on each arm— Her lips are paint-ed deep jun - gle His eyes match his all - o - ver

red. tan. Her best co - lour is black— And the clothes — on her back As he straight-en-s his tie— Some beau - ty catch-es his eye,

Show she's a wo - man with style. She wears sat - in and lace — With im - Brings out the beast in the man And her fresh young face— Makes his

pec - ca - ble taste. — She'll tell you it runs in her blood. In a
cold heart race. — She's wear-ing that dead - ly per - sume. You must ad -

Dm Am Dm7 E7+

cloud of per-fume — she walks in - to the room, — It comes to a stop — when she does. —
mi - re the skill — as he goes in for the kill — It's time to at - tack, — make his move. —

Am G Am G F

She's a } Heart - us-er No time for los-ers {She'll } use you up and
He's a }

Am G Am G Am G

throw your love a - way - Heart - us - er, a bar - ra -

F Am G 1. Am Dm

cu - da, {She'll} use you, Just don't get in {her} way. —

Am Dm Am | 2 Am Dm
 He's — Where you
 Am G Am
 been all my life?— This is love at first sight. Could swear we've met some-where be -
 fore. She throws back her head and she shame-less - ly says, "You
 got real good taste, tell me more" And the la - dy in black— thinks she's

set - ting her trap And he thinks she's play-ing his game. — But an - y -

Dm Am Dm7

bo - dy can tell they're just in - to them-selves, They're two of a kind, They're the

E7+ Am G Am G

same. They're just Heart - us - ers No time for

F Am G Am G Am

los - ers They'll use you up and throw your love a - way. Heart - us - ers,

G F Am G

a bar - ra - cu - da, They'll use you, Just don't get in their way.

Repeat and fade

This is a handwritten musical score for a song. It features three staves: a top staff for voice, a middle staff for piano, and a bottom staff for guitar. The vocal part includes lyrics. Chords are indicated by small boxes above the staff, with some boxes containing '3' or '9'. The piano part shows bass notes and some chords. The guitar part shows chords and specific fingerings (e.g., '0', 'x'). The score concludes with a repeat sign and a 'fade' instruction.

A LITTLE IN LOVE

Words and Music
by ALAN TARNEY

Moderately

It's been so long, you say you've had fun
 Well, I can see what's hap-pen-ing to you, you feel a - lone
 You know some-times you look some - where

and you've been hap - py with the but it's
 you're not a - lone, but there's

G Am/G G

things you've done.
 just not true.
 no - one there.

Now you feel strange
 And there's one thing
 No - one to turn to

and a lit - tle un - real, well, I can
 you ought to know
 and no - one to see the way you're

Am/G G Am/G

un - der - stand - coo - feel - ing

the way you feel, - you're just a just like me - I'm just a just a

lit - tle in - love_ (just a lit - tle in - love_ just a lit - tle in - love_ (just a

lit - tle)

lit - tle)

lit - tle)

you're just a

lit - tle in - love_ (just a

lit - tle)

I'm just a

lit - tle)

you're just a

G

Am/G

G

lit - tle in - love_ (just a

lit - tle)

You say you're will-ing to learn,

lit - tle in - love_ (just a

lit - tle)

Am/G

G

Am/G

lit - tle in - love_ (just a

lit - tle)

You say you're will-ing to learn,

lit - tle in - love_ (just a

lit - tle)

G

Am/G

Bm

F#m/B

C

you need a friend, a friend who will help you, 'cos you're just a lit - tle in
 3 3 3

Bm F#m/B C Am

CHORUS

love oh yeah — a lit - tle in love — you are —
 G Em C D G Em

— a lit - tle in love — with — some - one you just —
 C D Bb Gm

— like to see, like — me, you're in love — oh yeah —

Am Bm G Em

*To Coda ♪**D.S. (no repeat)
al Coda*

a lit - tle in love.

CODA
Repeat to Fade

WE DON'T TALK ANYMORE

Words and Music
by ALAN TARNEY

Moderately



(1) Used to think that life was sweet —
(2) (used) to feel we had it made —
(3) real - ly does - n't mat - ter to me —

used to think we were so —
used to feel we could sail —
I guess your leav - ing was meant —



— com - plete —
— a - way —
— to be —

I can't be - lieve —
can you im - ag - ine
it's down to you now

you'd throw it a - way —
how I feel to - day —
you want to be free...



Used —

Well, I hope...

47

This page contains sheet music for the song "It's So Funny". The music is arranged for voice and guitar. The vocal part includes lyrics and corresponding musical notes. The guitar part shows chords above the staff. The page number 47 is in the top right corner.

Vocal Part (Top Staff):

- Chords: Dm, Am, G, F.
- Lyrics: "you long which time a - go you were the lone - ly one, a - gain", "now it comes to let - ting to go you are the when you're the", "on lone - ly one Do you know what what you've done?", "an y - more.", "It's so fun - ny how we don't talk -", "It's so fun - ny".

Guitar Chords:

- Dm
- Am
- G
- F
- Dm
- Am
- G
- F
- C7
- G/C
- C
- G/C
- Dm/C
- C
- G/C
- C
- C
- G/C
- C
- G/C
- C

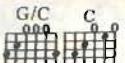
CHORUS:

It's so fun - ny how we don't talk -

It's so fun - ny

an y - more.

It's so fun - ny



why we — don't talk — an - y-more but I ain't los - ing sleep —



and I ain't count - ing sheep. —



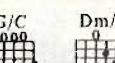
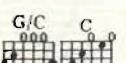
It's so fun - ny

how we — don't talk —

(last time repeat
to Chorus & fade ad lib.)



an - y - more. —



1

2

D.S.

Well it

Words and Music by
TERRY BRITTEN and SUE SHIFRIN

Moderately

Piano accompaniment:

- Am7
- D
- Am7

You look so sad ————— Like you
She said good - bye ————— So

Piano accompaniment:

- Am7
- D

lost your on - ly friend. ————— Don't feel so bad —————
tell your - self that's all. ————— But your hands ain't tied —————

Piano accompaniment:

- Am
- Am7
- D
- Am7
- D

you can al - ways try a - gain ————— So don't
why you make your - self so small —————

Piano accompaniment:

- Am
- Am7
- D
- Am7

hide, go seek, Don't let the grass grow un - der your feet. Get out,— get up,

Am Am7 Am Dm7 G7 Am

— get on,— get mov-ing out, Don't sur-ren - der, Don't give up the fight. You give a

Dm G7 Dm G G6

lit - tle bit more If you want her back_ it's a full at - tack. You give a

Am F G11 C/G

lit - tle bit more. If you want to win_ you don't give in_ You give a

Am Fmaj9 Dm9 Dm7 G

to Coda ♪

lit - tle bit more.

When you think you're through what you got to do— is give a

Am F F6 G

lit - tle bit more.—

Am D7 C/G D

lit - tle bit more.—

G G7 Fmaj7 G

Don't give up the fight, Got to keep on go-ing with all your might.

Am G F E

Try hard, don't stop. Got to keep on giving it all you got.

Nev-er give up, nev-er give up, nev-er say die.
Be - lieve in I,— you can

D

reach the top— got to give it a shot. Don't— say no, got to get in the flow.

C D

Am7 D Am7

So don't hide, go seek Don't

D

Am7 Am Am7 Am Am9

crawl a - way, — get back on — your feet. Get out, — get up, —

Dm7 G7 Am

— get on, — get mov - ing out. Don't sur - ren - der.

Dm G7 Dm Dm7 G

D.S. al Coda

Don't give up the fight. You give a

CODA

G6

D.S. and fade

lit - tle bit more. You give a

Am G

Am G

THE ONLY WAY OUT

Words and Music
by RAY MARTINEZ

The sheet music consists of four staves. The top two staves are for the guitar, showing chords A, D/A, E/A, and A. The bottom two staves are for the voice. The lyrics are as follows:

1. Came a time wast - ing my life I but
(2. I've been) wast - ing my life I but

had not to be free from all of the lies and that
an - y - more I've been through the maze and it

used to be me. And the on - ly way out is the on -
led to your door.

D E A D/A 1 E/A A

ly way in and it's you. 2. I've been

2 E/A A Em7 A

I spent a lot of time at the cross -

roads get - ting that lone ly feel - ing in - side

C♯m F♯m

sud - den - ly you stopped the rain

3 3

3. Let's

VERSE 3: Let's get this thing going let's move it along
Let me do all the things I've been missing so long.
'Cause the only way out is the only way in and it's you.

VERSE: (Instr.)

MIDDLE: I spent a lot of time at the crossroads
Getting that lonely feeling inside
Suddenly you made the rescue you pulled me through
Now let me do something for you.

(Link chords: E/F#)

[KEY: B]

VERSE 4: Let's get this thing going let's move it along
Let's do all the things I've been missing so long.
And the only way out is the only way in and it's you,
Yeah the only way out is the only way in and it's you,
Yeah the only way out is the only way in and it's you.

INTRO: (Repeat) + The only way out
It's the only way in
It's the only way out
It's the only way in . . .

(FADE)

LITTLE TOWN

Words and Music arranged
by CHRISTOPHER EATON

The musical score consists of four staves of music. The top staff features vocal parts in soprano and alto voices, with guitar chords indicated above the staff. The lyrics are as follows:

1. O lit -
2. How sil -
3. (Instr.)

tle ent - town ly, of how Beth sil le ent - hem ly -

how the still wond we 'rous see thee is -

lie, giv en. A So - bove God -

Chords shown in the score include F/Bb, Eb/Bb, Bb, Eb/Bb, F/Bb, Eb/Bb, Bb, Eb/Bb, Bb, Bbsus4, Bb, Bbsus4, Bb, F, Bb, F, Eb, Bb, Bbsus4.

thy deep and dream hu less sleep hearts
 im parts to hu man hearts
 the si bless lent stars go His
 the si bless lent stars go His
 by. heav en. 1. Yet in thy may
 2. We hear ear
 3. No may
 dark streets shin - eth the ev - er - last - ing light,
 Christ mas ang - els the great glad tid - ings tell,
 hear His com - ing but in this world of sin,

SUDDENLY

Words and Music
by JOHN FARRAR

Slowly

F B_b B_b^o F/A D_b/A_b G_b F

B_b Cm7 A_b B_b

[HE] She walks in — and I'm sud-den-ly a he - ro.

E_bm C_b D_b

I'm tak - en in, — my hopes be-gin — to — rise.

D_bmaj7 Dm7 B_b C11 Fm7

[SHE] Look at me, Can't you tell I'd be so Thrilled — to see —

D_b Csus C Csus C7

[HE] You make it seem—I'm so close-to my dream—And then sud — den-ly it's all
the message in your eyes.

Fmaj7 Dm7 Bbmaj7 Am Gm Dm
 SHE BOTH there. Suddenly the wheels are in mo tion — And I - I - I - I — I'm ready to sail—
 Bbmaj7 Bb6 C7 Fmaj7 Dm7 Bbmaj7 Am Gm Dm
 — an-y o cean. — Sud-den-ly — I don't need the an swers — 'Cos I - I - I -
 Bbmaj7 Bbm F Bb
 — I'm rea-dy to take — all my chan ces — with you.
 Bb F/A Db/Ab Gb F Bb
 Cm7 Ab Bb Ebm
 HE How can I feel you're all that mat-ters. I, I'd re-ly — on

cb D \flat maj7
 an - y-thing — you — say.
 Dm7 B \flat C11 Fm7
 SHE I'll take care that no il-lu-sions — shat-ter If — you dare —
 D \flat Csus C Csus C7
 HE You make it seem—I'm so close—to my dream—And then sud-den-ly it's all
 to say what you should say.
 Fmaj7 Dm7 B \flat maj7 A m Gm Dm
 SHE BOTH there. Suddenly—the wheels are in mo-tion— And I - I - I - I — I'm ready to sail—
 B \flat maj7 B \flat 6 C7 Fmaj7 Dm7 B \flat maj7 A m Gm Dm
 — an-y o-cean.— Sud-den-ly — I don't need the an-swers — 'Cos I - I - I - I —

TO CODA

B_bmaj7 B_bm F B_b

I'm ready to take all my chan— ces with you.

B_b F/A D_b/Ab G_b F A m/E Dm7 F/C

B_bm E_bm6 D_b

[HE] Why do I feel so a - live when you're near? There's no way an-y hurt can get

Fsus F7 B_bmaj7 B_b7 E_b

through. BOTH Long-ing to spend— ev'-ry mo-ment of the day with— you, with

C7 Fmaj7 Dm7 D. al CODA

you. Sud-den-ly the wheels are in mo-

B_b F

Words and Music by
ELTON JOHN and BERNIE TAUPIN

The sheet music consists of three staves of musical notation. Above each staff are five chord diagrams: D, C/D, B \flat , F/C, and C. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are written below the third staff.

wea - ther man, — he looks con - fused,
win - ter here — don't be - lieve in God, the
shakes his fist at the sky
bit - ter wind just bites through me

like you used to do.
 like a wild dog. But I still

D C/D C
 you don't re - men - ber things like that, do you? The bal - ance was un - ev - en but I'm
 see your eyes to-night like head-lights through the fog, but one foot in your door, oh that's

G/A D
 all I break - ing through. { ev - er got.

C G D C G F G
 Slow ri-vers run cold. shal-low wat - ers ne-ver sank so low.

Bb C G D F/C C

I thought I'd drown and you'd ne-ver know, you're a slow ri-ve[r] and you run so

G D

cold.

1. 2.

The

G/B C D

chan-ces are ___ you'll re - ap-pear. Swim my way ___ in a flood ___

Em F G

— of tears, — no place to hide ___ your con - science so ___ you're a sink -

This is a handwritten musical score for a voice and piano/guitar. It features six systems of music, each starting with a different key signature: Bb, C, G, D, F/C, and C. The vocal part is written on a treble clef staff, and the piano/guitar part is written on a bass clef staff. Chords are indicated by small boxes containing guitar chord diagrams above the staves. The lyrics are written below the vocal line, corresponding to the chords. The score includes various musical patterns, rests, and dynamics. The handwriting is clear and legible, providing a detailed guide for performance.

C D C G

- ing ship _ with no place to go.

Slow ri-vers run

D C G F G B♭

cold.

shal-low wat - ers ne-ver sank so low.

I thought I'd drown and you'd

ne-ver know, you're a slow ri-ver and you run so cold.

slow ri-ver and you run so cold.

molto rall.

a tempo

PLEASE DON'T FALL IN LOVE

Words and
by MIKE B

Slow ballad tempo

The sheet music consists of eight staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a dynamic marking 'mp'. The guitar part is indicated by chord boxes above the staff: Dm, C, F, and C. The second staff continues with the piano and guitar chords Dm7, Gsus, G7, F, C, F, and C. The lyrics 'I know that you're with— him Just now as I write,' are written below this section. The third staff shows the piano and guitar chords F, C, F#dim, and C. The lyrics 'know you need some— one To hold you at night,— But I'm beg—ging you, Ba — by,' are written below this section. The fourth staff shows the piano and guitar chords G7, C, Dm7, G7, F, and C. The lyrics 'Please don't fall in love.' are written below this section. The fifth staff shows the piano and guitar chords G7, C, Dm7, G7, F, and C. The lyrics 'I knew it might hap— pen Wh...' are written below this section. The bottom staff shows the piano and guitar chords G7, C, Dm7, G7, F, and C.

F F#dim

I was a-way— And now that it's hap— pened I just want to say— That I'm

C G7 A_b C

beg-ging you, Ba— by, Please don't fall in— love. I'm
We

Am

us - ual - ly strong— But I'm feel - ing so weak,— I It
kissed at the air— port, We said we could wait,— be-lieve—

B_b

When wells up in - side— me, I cry when I speak.— But the
— it is we— Who de-ter— mine our fate;— And I

A handwritten musical score for a vocal and piano piece. The score consists of four staves of music. The top staff is for the voice, starting with chords C, E7, Am, and C7. The lyrics are: "more love I call you more than on the phone, I can say. The more I feel a-lo-Don't throw it all a-wa". The second staff is for the piano, showing bass notes and a melody line. The third staff continues the vocal line with chords F, Dm, G7sus, G7, G7sus, and G7. The lyrics are: "And the less we have to say.— Don't let it go by.— I". The fourth staff shows the piano accompaniment with chords F, C, F, and C. The lyrics are: "know that you're with— him Just now as I write, — I". The fifth staff continues the piano accompaniment with chords F, C, F#dim, and C. The lyrics are: "know you need some—one To hold you at night,— But I'm beg-ging you, Ba— by". The bottom staff is for the piano bass line.







 Please don't fall in love. 1








 know you don't tell— me To spare me the pain,— Don't want you to tell— me, I





 don't need his name,— But I'm beg-ging you, Ba— by, Please don't fall in—

ritard.

Slow A_b




 love.






dim.

D

1. Well I've dreamed a - bout to - day, _____
2. Well I've searched the whole world through _____
3. 4. 6. Well I've dreamed a - bout to - day, _____
5. *Instr.*

the same dream in
to find some one
the same dream in

A (Vocal 5^o)

ma - ny ways. (5.) But I ne - ver thought I'd be here,
who would make this dream come true, it's
so ma - ny ways, but no - thing can com - pare with,

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To Coda ♫
3rd time



you be here with you, my pret - ty one.
you and on - ly you, my pret - ty one.
com - pare with you, my pret - ty one.

2. D



Pret - ty one,



I long to hold you, through the night I want to hold-



— you, pret - ty one — has no one told you, I love

D

G

you. An - y day — and you will find.

F#m

— me full of joy — when you're be side — me, in a mo-

G

A

ment like this _ could it be — what I've missed — all my life.

—

—

D

Well I love your smile and I love your eyes.
And I need you now as I write this song.

G

And the way you talk makes me feel so nice nothing can compare.

*

A

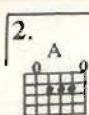
G

- and the way you did I hear you talk say you're the only one from a lonely prayer.

1.

A

- with the way you are, oh, I am in the air.



*D.S. al Coda
(With Repeats)*

CODA D

2.

8 8

8

8



No, no - thing can com - pare with,

8

8



com - pare with you, my pret - ty one.—

8

8

OCEAN DEEP

Words and Music by
RODNEY Trott and JONATHAN SWEET

Piano/Vocal/Guitar Chords:

- Top staff: B♭ (x3), F/A (x2), Dm (x2), F7/C (x2), Gm (x2)
- Middle staff: E♭maj7 (x2), Cm9 (x2), Fsus4 (x2), F (x2)
- Bottom staff: B♭ (x2), F/A (x2)
- Bottom-most staff: Dm (x2), F7/C (x2), Gm (x2)

Lyrics:

Love, Love, Love, can't you see I'm alone,
I've been search - ing so long,
can't you hear when I call,

can't you give this fool a chance?
I've been search - ing high and low.
can't you hear a word I say?

A lit - tle love is all I
A lit - tle love is all I
A lit - tle love is all I

78

Cm7 Fsus4 F B_b

ask, a lit - tle kind - ness in the night.
 ask, a lit - tle sad - ness when you go.
 ask, a lit - tle feel - ing when we touch.

F/A Dm F7/C

Please don't leave me be - hind,
 May - be you need a friend,
 Why am I still a - lone?
 no, don't tell me love is
 on - ly please don't let's pre -
 I've got a heart with - out a

Gm E_bmaj7 Cm9

blind.
 tend.
 home. A lit - tle love is all I ask, and that is
 A lit - tle love is all I ask, and that is
 A lit - tle love is all I ask, and that is

F 1 Fsus4 F 2 Gm

all.
 all.
 all. ooh. I wan - na spread my wings

Ebmaj7

Cm7

but I just can't fly, as a string of pearls— and pretty girls—

Eb

F

rall.

Eb/F

F

Eb/F

F

Bb

A tempo

— go sail - ing by.

Oc - ean deep,

I'm so a - fraid to show my feel - ings, I have sailed a mil - lion ceil-

Gm

Eb

F/Eb

Bb/D

F/C

Dm7

Bb

Eb

A tempo

- ings— in my—

sol - i - ta - ry room. Oc - ean deep,

poco rall.

80

B_b E_bmaj7 F/E_b Dm7

— will I ev - er find a love? — May - be she has found an

Gm E_b F/E_b

oth - er, and as I cry my - self to sleep —

B_b/D E_b F To Coda Fsus4 F

I know this love of mine will keep, — oc - ean

CODA Gm/F F7 B_b A tempo F/B_b

oc - ean deep, — I'm so

Poco rall.

81

This page contains sheet music for the song "Lonesome Dove". The music is arranged for voice and guitar. The vocal part includes lyrics such as "lone - ly, lone - ly lone - ly.", "Oc - ean", "Poco rall.", "deep, on my own I'm so lone-ly", "in oh my room - oh so lone - ly", "I'm so lone", and "ly.". The guitar part provides harmonic support with chords like E♭, B♭/D, F/E♭, B♭/C, F/C, B♭, E♭, B♭, Dm7, E♭, F/E♭, B♭/D, F/C, and B♭. The music includes dynamic markings like *A tempo* and *Poco rall.*. The page number 81 is located in the top right corner.

SHE'S SO BEAUTIFUL

Words and Music
by HANS POULSEN

Dm
0

And my re-ply is hard to find. I wan-na know you

bet-ter

Won't you con-sid - er one more time?

C Dm C F C Dm

A handwritten musical score for voice and guitar. The score consists of four systems of music, each starting with a treble clef and a key signature of one sharp (F major). The vocal line is written in black ink on five-line staves. The guitar parts are indicated by chord diagrams above the staves. The first system shows a vocal line with a melodic line above it, followed by a guitar part with a Dm chord. The second system continues with a vocal line and a guitar part with a C chord. The third system begins with a vocal line and a guitar part with a Dm chord, followed by lyrics. The fourth system begins with a vocal line and a guitar part with a C chord, followed by lyrics.

Riv-er flow to shin— ing sea,—
Ti-ny plan - et spins—through space,—
Mount-ain bit— ter blue;
Gives my life— to me,—

Child-ren flow like wa — ter falls,—
Fif-teen bill - ion hu — man beings—
Sweet our love— re - new.—
Where's our des — tin - y?

Peace and war and peace— a - gain,—

Am7 Cdim Dm7 G7 C

She's so beau - ti-ful,- She's so kind and free,-

Am Dm7 G7 Gsus4 Csus4

She's so beau - ti-ful,- She's all — there is— to me.—

1 2 Cdim

She's so

Dm7 G7 C

beau - ti - ful,- She's so kind and free,-

Am Dm7 G7 Csus4 C


She's so beau - ti - ful, — She's all — there is — to me. —

Am7 C#dim Dm7 G7 C


She's so beau - ti - ful, — She's so kind and free, —

Am Dm7 G7 Csus4


She's so beau - ti - ful, — She's all — there is — to me. —

Csus4 C#dim


Repeat to f

She's so



TWO HEARTS

Words and Music
by ALAN TARNEY

The sheet music consists of three staves of musical notation, likely for a guitar and vocal part. Above each staff are small diagrams of a six-string guitar showing specific chord fingerings.

- Staff 1:** Treble clef, key signature of one sharp (F#), time signature 12/8. Chords shown: D (x00020), A (000000), D (x00020).
- Staff 2:** Bass clef, key signature of one sharp (F#), time signature 8/8. Chords shown: A (000000), G/D (000020), D (x00020), A (000000).
- Staff 3:** Treble clef, key signature of one sharp (F#), time signature 12/8. Chords shown: G/D (000020), D (x00020), A (000000).

Below the third staff, the lyrics "The same" are written, followed by a continuation of the musical staff.

A D/A A D/A E/A D/A A

heart, — the same love, — on the night you — be - gan, meant ev - 'ry -

A D/A A D/A E/A D/A E/A A

thing, — clos-est thing — that your heart — ev - er — had. Dreams

A D/A A D/A E/A D/A A

change, — change your heart, — and in-ter - fere with — your plans. The same
go — now you're free, — free to go where — you please. But when you're

A D/A A D/A E/A D/A E/A A

heart, — the same love — are noe out — of — your — hands. } When two
free — all you hear — is your lone — ly — heart — beat.

A/D D A

hearts ____ drift a - way you can hear ____ voi - ces say ____ that the

A/D D E

real ____ dia-mond ring did - n't ev - er real - ly mean a thing. ____ When two

A/D D A

hearts ____ drift a - way, a lone - ly voice be-gins to say ____ there's no

A/D E

To Coda ♫

room for an - y-one, but you're think - ing no more what you've done. ____

1.

2.

You can

G C B_b Dm

B:

G C B_b Dm

B:

F G D.S. al Coda CODA

When two

The same

A

heart, the same love, on the night you began, meant ev'ry

thing, clos- est thing that your heart ev - er

D

A

had.

G/D

D

A

Repeat to Fade

G/D

D

A

G/D

D

A

MISTLETOE AND WINE

Words by LESLIE STEWART and JEREMY PAUL
 Music by KEITH STRACHAN

Easy relaxed tempo

The musical score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef staves with various chords and rests. The bottom four staves are for the voice, with lyrics appearing under the vocal line in the fourth staff. The vocal line starts with a sustained note on the first staff, followed by eighth-note patterns. The lyrics begin on the fourth staff with "1. The". Chords indicated above the piano staves include B♭, E♭, B♭, E♭, B♭, F7, B♭, F7, B♭, F7, B♭, and Gm.

1. The

child is a— king, the car - oll - ers— sing, The old is

F F7 E♭

passed, there's a new — be - gin-ning. Dreams of San - ta,

B♭ C7sus(9) F7

dreams of snow, Fin - gers numb, fac - es a - glow. It's

B♭

Christ - mas time, mis-tle-toe and wine, Child - ren

E♭ B♭ F F7

sing - ing Chris - ti-an rhyme With logs on the fire — and

Bb

gifts on the tree; A time to rejoice in the good that we

Bb

see. 2. A time — for liv - ing, a time for be - liev - ing, A
3. It's a time — for giv - ing, a time for get - ting, A

Gm E^b Gm F F7

time — for trust-ing, not — de - ceiv - ing.
time for — for - giv-ing, and for — for - get - ting.

E^b

Love and laugh - ter and joy ev - er af - ter;
Christ-mas is love, Christ-mas is peace; A

Cliff Richard

PRIVATE COLLECTION

SOME PEOPLE
WIRED FOR SOUND
ALL I ASK OF YOU
CARRIE
REMEMBER ME
TRUE LOVE WAYS
DREAMIN'
GREEN LIGHT
SHE MEANS NOTHING TO ME
HEART USER
A LITTLE IN LOVE
DADDY'S HOME
WE DON'T TALK ANY MORE
NEVER SAY DIE
THE ONLY WAY OUT
SUDDENLY
SLOW RIVER
PLEASE DON'T FALL IN LOVE
LITTLE TOWN
MY PRETTY ONE
OCEAN DEEP
SHE'S SO BEAUTIFUL
TWO HEARTS
MISTLETOE AND WINE

